

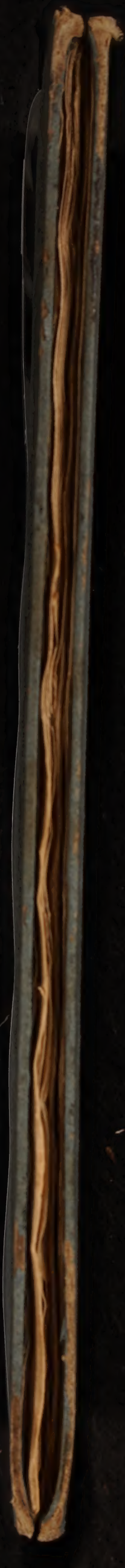
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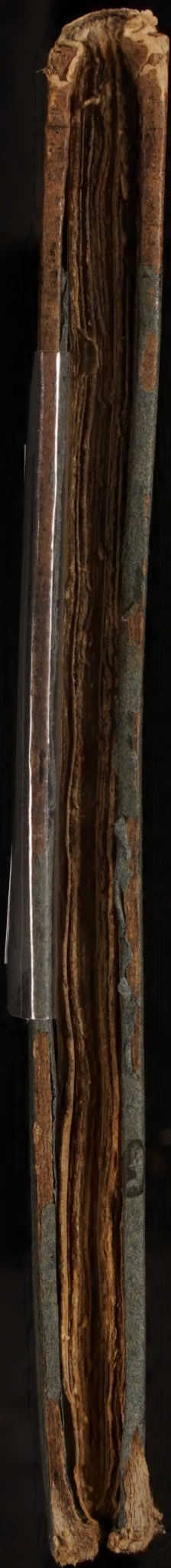


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SHAKSPEARE
PORTRAITS









SUPPLEMENT

AN ADDITION TO THE

History, Geography, & Chronology

OF THE

SHAKSPEARE PORTRAITS

AS WELL AS THE

LIFE OF STEPHEN BARNES, AND OTHERS

BY EDWARD BARNES, ESQ.

FELLOW OF THE SOCIETY OF ANTIQVARIARIES

THE LATE OF WILKINS, ESQ.

AND THE

AND THE

MONUMENTS OF SHAKSPEARE

IN STRATFORD, &c.

By the Rev. John Wivell, of the Queen's University, Oxford.

BY ABRAMAM WIVELL,

CORPORATE MEMBER

OF THE SOCIETY OF ANTIQVARIARIES

LONDON:

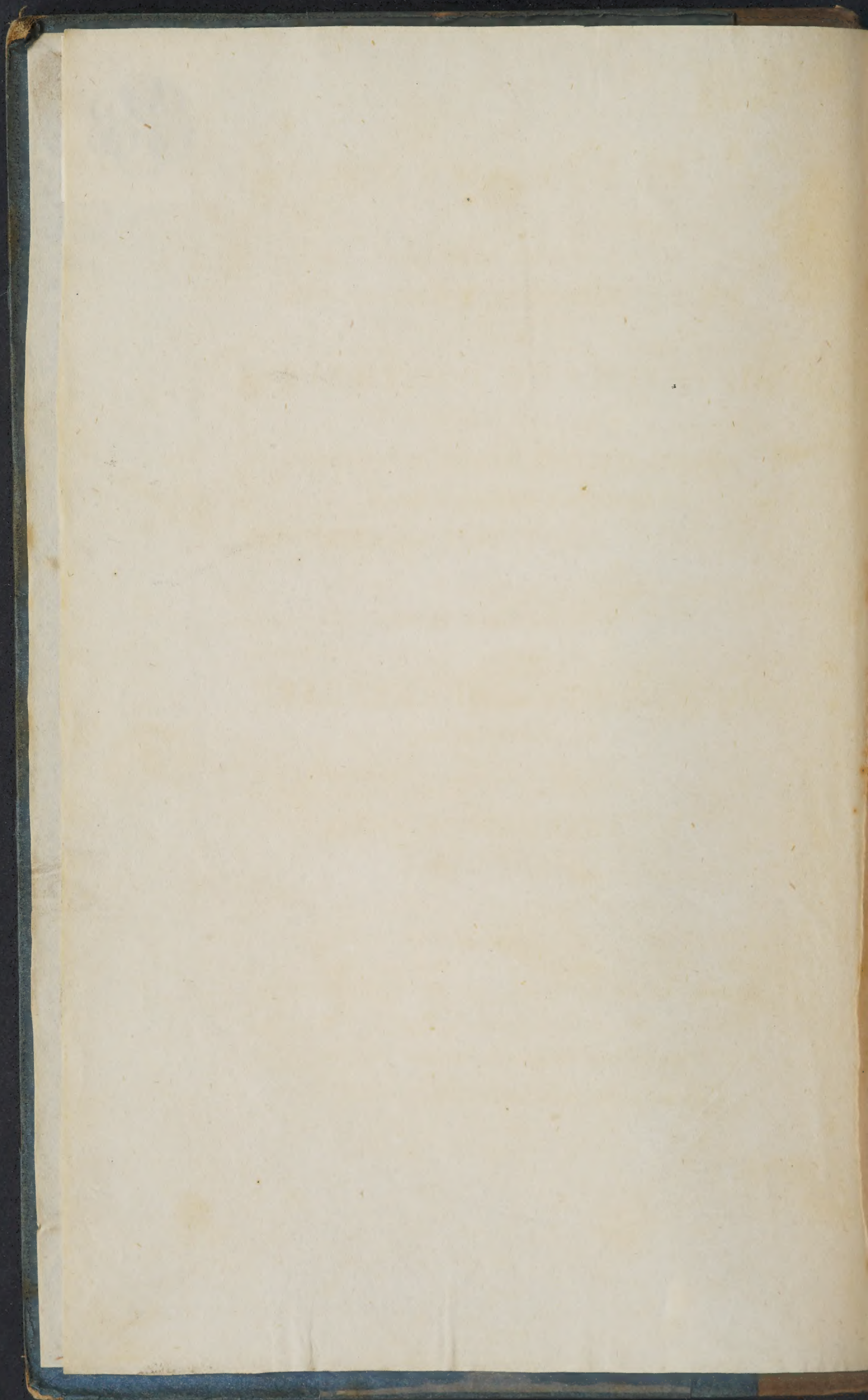
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Simpson and Strahan, Stationers' Court;

J. B. Groom, Warwick; & J. B. Groom, Birmingham.

1877.



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A

SUPPLEMENT

St. Halls

TO

AN INQUIRY INTO THE

History, Authenticity, & Characteristics

OF THE

SHAKSPEARE PORTRAITS,

IN WHICH THE CRITICISMS OF

MALONE, STEEVENS, BOADEN, AND OTHERS,

Are Examined, Confirmed, or Refuted.

EMBRACING THE FELTON, THE CHANDOS,

THE DUKE OF SOMERSET'S PICTURES,

THE DROESHOUT PRINT,

AND THE

MONUMENTS OF SHAKSPEARE,

AT STRATFORD, &c.;

Together with an Exposé of the spurious Pictures and Prints.

By ABRAHAM WIVELL,

PORTRAIT PAINTER.

London;

Published by the AUTHOR, No. 40, Castle Street East;

AND SOLD BY

SIMPKIN and MARSHALL, Stationer's Court;

JOHN MERRIDEW, Warwick; & J. BACON, Stratford-upon-Avon.

1827.

SUPPLEMENT
 TO
 AN INQUIRY INTO THE
 HISTORY, ANTIQUITIES, & CONSTITUTION
 OF THE
 SHAKESPEARE PORTRAITS
 IN WHICH THE CHIEF OF
 MALCOLM STEVENS, BOARDEN, AND OTHERS,
 THE EDITOR, GEORGE W. B. HARRIS,
 EMBRACING THE PICTON, THE CHANDLER,
 THE DUKE OF SOMERSET'S PICTURES,
 AND DROUGHT PICTURES
 AND THE
 MONUMENTS OF SHAKESPEARE
 AT STRATFORD, &c.
 Together with an Appendix of the various Pictures and Prints
 BY ABRAHAM WIVELL,
 LONDON:

LONDON:
 Published by the AUTHOR, No. 40, Castle Street East;
 AND SOLD BY
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SUPPLEMENT.

SCARCELY had I laid before the public my "Inquiry into the Portraits of Shakspeare," when I had occasion to regret that the work had not been delayed for a short time, owing to the appearance of some new matter, which had entirely escaped my notice, but of which I have now availed myself, trusting it will prove not unworthy of the public attention and patronage; of the latter, I have already experienced much, and especially from my friends, by their very liberal subscriptions in the support of this work.

Not more than two months had elapsed from the publication of my book, before a pamphlet* appeared, which showed strong symptoms that it had been most amply gleaned. In this production, mention is made of about a dozen of the spurious portraits of Shakspeare; what they can have to do with a work, expressly written to

* Shaksperiana. Catalogue of all the books, pamphlets, &c. relating to Shakspeare; to which are subjoined, an account of the early quarto editions of the great dramatist's plays and poems. The prices at which many copies have sold in public sales; together with a list of the leading and esteemed editions of Shakspeare's collected works. London; printed for John Wilson, 21, Great May's Buildings, St. Martin's Lane. 1827.

preserve the memory of all the books and pamphlets upon the subject ; or, why no more were introduced, I am equally at a loss to conjecture ; and although a favourable notice of it appeared in the *Literary Chronicle* for August 18th, which recommended it as "*without doubt the most useful book,*" yet the editor selected the account of TALMA's picture of Shakspeare for the amusement of his readers, a part too which in speaking of my work, he says, "*though he communicates some particulars which may tend to the detection of forgeries ; yet, after all, he does not greatly help us to the invention of truth.*" It does not appear from the above remarks, that the editor has looked very far into my work ; but if he has, it is evident that he knows nothing either of pictures or prints. There can be no doubt but that the SHAKSPERIANA is a useful work in its way. The object of its author has clearly been to show, principally the scarcity and value of books, pamphlets, &c. of Shakspeare, whereas mine has been to show in the same light, the pictures and engraved portraits of the poet.

In the preface to the *Shaksperiana*, which is very well written, are given concise accounts of the fabricated portraits of Shakspeare, made by Mr. W. H. Ireland ; and although the printed confessions of this gentleman, had been under my notice during the compilation of my inquiry, I had forgotten to notice them in my work ; and, as the author of the *Shaksperiana* has, *sans ceremonie*, borrowed in

other respects from me, I apprehend that I may, without giving the slightest offence, do the like by him. At page 5 it begins thus:—

“ It cannot be doubted but the transcendent genius, combined with the sterling morality inculcated by Shakspeare’s prolific pen, must uniformly have ensured to him a train of admirers prior to the days of Garrick. The universal feeling of enthusiasm, however, that now pervades in regard to the works of our dramatist, may, in a great measure, be attributed to the efforts of our English Roscius, who not only appreciated the merits of the Bard in the retirement of his study, but, by a wonderful display of talent in the histrionic art, delineated every human feeling with such irresistible force, that Shakspeare has ever since ranked the unrivalled master of the scenic art.”

“ From this statement we may consequently infer that no attempt of fabricating a portrait of the Poet was ever resorted to by our progenitors, either with a view of exciting curiosity or realizing money through the medium of such an imposition. Later years, however, have multiplied specimens of this description, some of which we will now proceed to enumerate; not only for the purpose of amusing our readers, but that the lovers of Shakspeare may be on their guard respecting the purchase of paintings stated to represent the features of the poet.”

No. I.

FABRICATIONS OF W. H. IRELAND.

“ THE first specimens of this description were produced to the world by William Henry Ireland, the youthful fabricator of the Shaksperian Manuscripts, who was willing, that picturesque as well as written documents should multiply, and confer a seeming authenticity upon his literary hoax. This gentleman’s earliest attempt was a rude pen-and-ink drawing, enclosed in a letter purporting to be written to Shakspeare’s friend, *Maisterre Richard Cowley*, the comedian, the epistle containing the same, being worded and spelt as follows:—

“ DEARESTE FREYNDE,

“ Havyng always accountedde thee a pleasante and wittye personne, ande oune whose companye I doe muche esteeme, enclosedde I ha sente thee a whymsycalle conceite, whiche I doe suppose thou wilt easilie discoverre; butte, shouldste thou notte, whye thenne I shalle sette thee onne my table of *loggerre-heades*..

“ Thyne trewlie,

“ WILLIAM SHAKSPEARE.”

“ The above document had the subjoined superscription:—

“ Toe MAISTERRE RYCHARD COWLYE,

“ Dwellinge attē oune Masterre Holles, a Draperre, inne the Wattlyngē Streete, Londonne.”

“ This epistolary specimen was among the earliest compositions handed over by the fabricator to his father, Mr. Samuel Ireland. The drawing was obviously a very rude outline from Droeshout’s print, annexed to the folio edition of Shakspeare’s works, various insignificant characters being inserted at the corners, as well as on the back of the paper, to throw an appearance of mystery on the document, which was afterwards styled, by the believers in the manuscripts, a *witty conundrum*. In the Confessions, afterwards published by the fabricator, he states, that nothing whatsoever was intended by those delineations, although the *cognoscenti*, and enthusiastic lovers of Shaksperian lore, construed such ridiculous ebullitions of his boyish pen into various abstruse significations, not one of which had entered his imagination when the drawing was executed.”

No. II.

“ THE next picturesque specimen equally due to young Ireland’s fancy, or rather altered by him for the purpose of representing Shakspeare, owed its origin to the following circumstance :—Chancing to pass one day through Butcher Row, (as the street then stood near the New Church in the Strand,) he saw hanging up for sale, in a broker’s shop, an old black frame, enclosing two ancient coloured

drawings; that is to say, the paper had designs on both sides, so that the frame was doubly glazed, in order to shew the front and the reverse. As these drawings originally appeared, the one was in all probability, the delineation of an old Dutchman, in consequence of the ample dimensions of his short clothes, within the pockets of which either hand was placed. On the other side of the paper was portrayed a youthful figure in gay embroidered attire, affording a striking contrast to the plain apparel in which the form on the reverse of the paper was represented: those figures, young Ireland, with every semblance of probability, conceives were originally intended as the delineations of a miserly old fellow, who had accumulated wealth by trade and frugality, which was wantonly dissipated by his heir, in gay apparel and thoughtless extravagance."

" This drawing, however, the inventive genius of Ireland immediately conceived might be made subservient to his plans; wherefore, having purchased the design, he proceeded to make the following alterations and insertions:—On one side of the old Dutchman was introduced a pair of scales, while in the corner of the youthful figure, the fabricator delineated the armorial bearings of Shakespeare, which were, however, drawn with so little attention to truth, that the transverse spear was placed in a contrary direction to that prescribed in heraldry; to this were subjoined the titles of

several plays of our Bard in red characters, while the physiognomy of the drawing was altered to resemble as much as possible, the features of the poet represented in Droeshout's engraving."

" Having accomplished his wishes, the Butcher Row purchase was handed over by the son to his over credulous parent, when this new document was immediatly laid before the numerous inspectors of the Shaksperian papers. One legal instrument, the first fabrication produced, (being a supposed mortgage deed from Shakspeare to one Michael Fraser,) together with prose and poetic effusions having already appeared; this additional document, of a picturesque description, seemed still to confirm, in a tenfold degree, the validity of the increasing mass of papers. Conjectures, as may reasonably be imagined, were instantly set on foot in regard to those two designs, when, as young Ireland had pre-supposed, the old Dutchman was pronounced, by the sagacious and the learned, as being an intended representative of Shylock, in consequence of the scales painted in; while the other drawing was christened the delineation of Shakspeare supporting the character of Bassanio in the same drama. It was further surmised, that the names of the plays inserted in the back ground constituted the number and titles of the several pieces of our Poet, which had appeared at the time when the portrait was executed, while the Honourable Mr. Byng, a staunch supporter of the authenticity of

the papers, with many other advocates equally strenuous, did not scruple to assert, that this drawing had no doubt decorated the green-room of the Globe Theatre. In further confirmation of these circumstances, Mr. Hewlet, of the Prerogative Office, whose opinion respecting the authenticity of the various manuscript documents had already been pronounced in their favour, having closely scrutinized these drawings, fancied he could trace some letters at the bottom of the design. These characters, after magnifying-glasses had been resorted to, were stated to designate the words, ‘ *John Hoskins* ;’ when, after a most laborious search through all the dictionaries and accounts of painters had taken place, it was at length discovered that a mediocre designer of that name had practised his art in England, during the reigns of Elizabeth and James, and to his pencil, therefore, were attributed the two performances in question. Young Ireland, in reference to this last mentioned surmise, gives it as his opinion, no such names had ever been inserted on the drawing ; but that in consequence of the paper being of a very coarse grain, the dark colour used in working in the ground of the design, had assumed a deeper dye in those channels, producing the partial appearance of letters, which were ultimately tortured into the christian and surnames above-specified.”

“ Fac-similes of the pen and ink drawing, styled the Witty Conundrum ; and the above altered

designs from the old Dutchman and gallant youth into Shylock, and Shakspeare as the Bassanio of his own Merchant of Venice, are faithfully given in the large folio volume of the fabricated papers published by Mr. Samuel Ireland, and to which we shall again have occasion to advert."

No. III.

"THESE, however, were not the only productions of young Ireland's pencil, as another specimen of a similar description did exist. This third performance is scarcely known, and whether the drawing is still preserved we cannot state, nor if it formed a part of the purchase made by Mr. Dent, who, to the best of the writer's belief, became possessed of all the fabrications at the demise of Mr. Samuel Ireland, for the sum of three hundred pounds."

"The success attending the Butcher Row drawings, no doubt led young Ireland to make this final essay of the pictorial kind, during the progress of his fabrications, the same being a large portrait of Shakspeare, in the delineation of which the forger, as usual, made Droeshout's engraving his model. The performance now adverted to, was executed upon a large skin of ancient vellum, pur-

chased of one Yardley, a well known vender of old deeds, residing near Clare Market, whose shop was frequently resorted to by the youthful fabricator. In making this drawing, a coating of wetted pipe clay was first spread over the vellum, upon which, when dry, the design was sketched, and the colours afterwards laid on; but, as the drawing when completed, in consequence of the whiteness of the pipe clay, assumed too modern an appearance, young Ireland took the precaution of soiling his work, and creasing it, by which means the pipe clay being dry and brittle cracked off, and thus produced a mutilated appearance, well calculated to forward the plan of imposition."

"Such, to the best of our knowledge, constituted the first forgeries of Shakspeare's lineaments, which no doubt gave rise to the many specimens that were subsequently manufactured to satisfy the demands of Shaksperian enthusiasts."

PORTRAIT OF SHAKSPEARE,

EXHIBITED AT

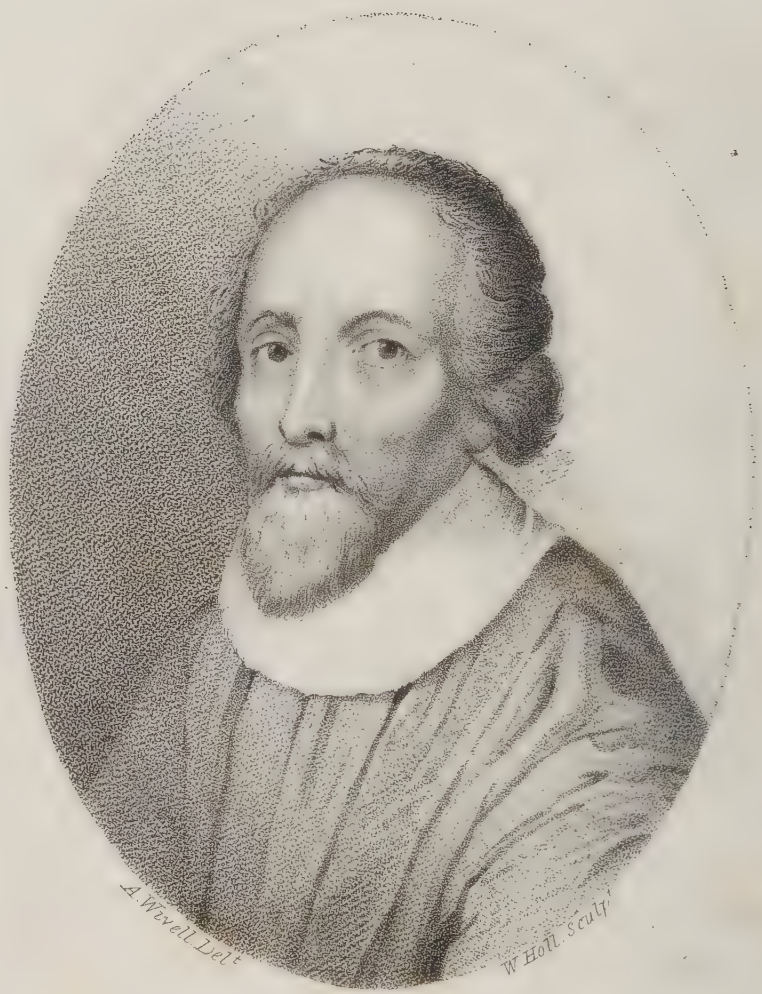
*No. 26, St. James's Street, and is reported to be painted
by Zuccherò.*

THERE is something delightful in an exhibition of paintings, provided they are good, even if they consist of only a few. About four years ago, the lovers of the fine arts were highly gratified by a sight of that celebrated picture, by Rubens, entitled the *Chapeau de Paille*; and, as a striking contrast to which, there was, in the month of June of this year, the above portrait of Shakspeare exhibited in Saint James's Street, it also being precisely of the same dimensions, but by a different master. Curiosity induced me to pay a shilling for a sight of it; and, though there was a gentleman leaving the room at the time of my entering, that observed to the money taker, "it was a fine picture." I was much astonished to find it a very bare faced imposition. Before I left the room, I was acquainted that several large sums of money had been offered for it, but were refused, under the plea that it was not to be sold; but time is a tell tale, and in the very short space of a week, the above story was contradicted; for the person to whose care the picture was intrusted, suspecting from my inquiries that I might become the purchaser of it, informed me that no less a sum than three hundred pounds had been offered; and that it belonged to the first

husband of a widow lady, who had bought it at a sale at Stratford-upon-Avon, about sixty years ago, and who had no doubt of its being a true portrait of Shakspeare.

This picture is painted upon a kit-cat size canvas, and was first done, about the time of Elizabeth, but scarcely a particle of its original colours are to be seen, it having been very recently re-painted by some common painter. The face is that of a serious cast, an aqueline nose, and a remarkable thick dark beard. Round the neck is a plain white collar, standing up. In the right hand is a roll of paper, with some letters upon it, which might be intended for the last syllable of Macbeth. On the left side hangs a sword, and the hand in front. To describe it more minutely is unnecessary. On the left corner, near the top, are the words, in gold letters, "Anno ætatis suæ 1608, Februarij 18," which certainly is the year when the poet was forty-four, as the exhibition bill stated him to be ; but I cannot suffer the public to have this picture imposed upon them as a true original, for "there's no art to find the mind's construction in the face."

I conceive the above method of raising money to have fallen very short of what must have been expended upon the occasion, as its view to the public was but for one week ; indeed, it would be a *sin* to have remained any longer, although it is said, that the charity doth cover the *sin*.



WILL. SHAKESPEARE.

Engraved from the picture in the possession of Thomas Holbrooke Esq.

London, Published by A. Wivell, 40, Castle Street East, 1817.

MR. THOMAS GILLILAND'S PORTRAIT OF
SHAKSPEARE.

THE painting from which the above head has been cut, is evidently of antiquity, and must consequently be considered worthy of some notice, In point of art, I am sorry to say, it possesses but little merit ; for the mouth is poorly drawn, and is much on one side ; yet with these faults, it will, I have no doubt, be an interesting portrait to the curious collector, as it appears not to have been copied from any known picture or print of the poet. It is painted on canvas, and has recently been fixed upon a piece of board, by the direction of its present owner, who has written upon the back the following inscription :—

“ This portrait of Shakspeare I cut from a picture about three feet square, containing several other portraits in the same style of work. The picture was recently bought at the Custom House, by a picture dealer, of whom I purchased it, under a strong impression that it was painted about the time of Shakspeare, either by an artist who had seen him, or who copied a genuine portrait of the Poet now lost, as this likeness differs from all the portraits hitherto published or known.” Signed Thomas Gilliland, London, April 3, 1827.

The reader having seen what is Mr. Gilliland's opinion of the portrait, I will explain in a few observations, that this gentleman is under a mistake as to

the origin of it. In the first place, the picture was produced by an unskilful artist, who has attempted, with little labour, to imitate various engraved portraits of Charles I.'s reign, one of which is of that unfortunate king, represented in a high crowned hat and cloak ; it may be known by the engraving by Gaywood. Another of John de Witt, which represents that distinguished character about the age of forty, this alone will testify as to the earliest time of the painting, for De Witt not being born until 1625, it could not have been done before 1665. In the picture is also introduced, a black hat and white feathers ; in the front of the hat, which is turned up, are the initials C. R. Having proved that the painting could not have been done previous to Charles II.'s reign, it now remains to show from what authority the head of Shakspeare might have been made ; as it is also like unto the other portraits done in imitation of a print, apparently with four lines of poetry under the portrait, which induces me to believe it was painted from a print of the day, now lost to the world. It may be argued in opposition to my idea, that if any such a print ever did exist, it must have been known ; but as it is a fact, that there are several engraved heads of that period, and not more than one or two impressions from each plate are known to exist, therefore, it may reasonably be considered very likely to have been done from one now lost sight of. In support of this conjecture, I here think it proper to notice those extremely scarce prints of Joseph Harris, in the

character of Cardinal Wolsey, only two of which are supposed to exist, nor is it ascertained by whom painted or engraved.

A discovery also of two engraved portraits has recently been made by Messrs. Colnaghi and Co. Pall Mall East, of the following distinguished personages :—Robert Earl of Essex, on horseback, with a view of the battle of Edge Hill in the distance ; in a sheet descriptive of the victories obtained by God's mercies, by the armies of the Commonwealth. Published by J. Ricraft. Charles II., as King of Scotland, in armour, on horseback, a battle in the distance ; on a sheet of letter-press, descriptive of his coronation in Scotland, and a severe animadversion on his character. Published by Ibbetson, the year of his coronation.

As to the resemblance which the portrait of Shakspeare bears to the most established pictures and prints of him, I am unable to observe but little ; in fact it is a work of art so rude, that from whatever authority done, I can have but little faith of its likeness to the poet ; but its antiquity and curiosity alone induces me to give to the public the engraving from it by Mr. W. Holl, who has, with his usual ability, done ample justice to the original.

I have lately been favoured by Captain Robinson, (of Portland Road) with a sight of his portrait of

Shakspeare. The picture possesses much merit as to the expression of the countenance, which is that of merriment or of a punster. The beard is precisely like that of the preceding picture. The name of Shakspeare is upon the back ground, but of a modern date, compared to when the painting was first done, for there is in this, like most others, strong evidence of re-paint upon it. The face bears no resemblance to any other portrait of the poet out of the number that I have seen. It was purchased by Captain Robinson, for a small sum of money, of a barber in the country, about thirty years back, and this gentleman sets a great value upon it, as he conceives it to be a genuine portrait of Shakspeare.

AT page 209 I have made some remarks upon the miniature of Shakspeare, in the possession of Charles Auriol, Esq. to whose kindness I am now greatly indebted for the loan of it for engraving; and which print, I flatter myself, will satisfy my readers as to the justness of my observations thereon. In the *Shaksperiana*, 1827, p. 31 in the preface, is this notice of the portrait as it was when seen by its writer :—"To the bottom was appendant a pearl; intending to infer, no doubt, that the original was the *pearl of men*. It is with great diffidence we venture to give an opinion on a point of so much delicacy as the present; but we must candidly confess, there appears upon the face of this picture, a stamp of undoubted originality."



SHAKSPEARE.

Engraved by W. Holl from the miniature in the possession of Charles Knollys Esq.

London: Printed by A. Millar, in Pall-mall, 1780.





William Shakespeare

London, Published by A. Wivell, N^o 40, Castle Street, East, 1827

Mr. COSWAY'S PORTRAIT OF SHAKSPEARE.

MUCH has been said upon this picture by Mr. Boaden, which is given in the former part of this work, without a single comment thereon by myself, having deferred it until the present time, with the hope that chance might, some day, bring me to a sight of the portrait, and through the intercession of Mr. Stanley, of Bond Street, it has been placed in my hands by Miss Jones, of Upper Berkeley Street. We are informed by Mr. Boaden, that "Mr. Cosway, Sir W. Beechey, and himself agreed, that it was unquestionably a head by Zuccherò"; whether it is, or is not painted by that artist, I am unable to decide, not having sufficient knowledge of his works, but I will endeavour to prove that the opinions of the above three gentlemen will appear rather doubtful, when compared with what I have to show to the contrary, and that it very possibly was painted by Lucas Francois. This information came to me from Mr. Smith, of Great Marlborough Street, whose great experience and knowledge of the works by the old masters is such, that I have the fullest confidence in his judgment. Mr. Smith further states, that in the academy at Amsterdam, there are several paintings by Francois, both historical and portrait, and that he has not the least hesitation in saying the above head is by him. Lucas Francois was born at Mecklin, in 1574, and died at his

native place in 1643. That he ever came to England is not ascertained. Therefore, allowing the portrait to have been painted by him, we cannot admit of its being an original of Shakspeare; and the only question that remains to be decided, is, does it resemble any other portrait of the poet? In my judgment it is very like what is called the Jansen portrait of Shakspeare, not only in the contour, but in the features generally, allowing for the inclination forward of the head, which is handsome to the extreme. As a picture it is much superior to the Jansen portrait; and those that can give credit to one as being Shakspeare, may equally believe in the other.

An ingenious friend has suggested the following observation to me, "Although it is now too late for to elucidate facts as to the originality of the portrait, yet a conjecture may be given, so as not to make it entirely doubtful as to being a portrait of Shakspeare, as it might have been copied by a foreigner from an original sent abroad." The same may be suggested in the case of the Jansen* picture, or

* At page 113 I have remarked, that the portrait of Shakspeare in the possession of J. W. Croker, Esq., M. P., is a copy from the Jansen portrait of the poet. Mr. Croker, in some observations on that point, differs with me. I have only to remark, that I adhere to what I have asserted, and which is supported by Mr. Boaden; and I have no hesitation to say, that any experienced artist or dealer in paintings, would also be of the same opinion. Mr. Croker bought the picture of Mr. Swaby, of Wardour Street.

any other doubtful portrait, but it can have no weight without some proof that such was the case.

It is rather remarkable that Mr. Cosway should possess this portrait for twenty-five years, according to Mr. Boaden's statement, and that neither of them should say from whence Mr. Cosway got it. I have not been able to give an opinion upon the name "Guglielm Shakspeare," (spoken of by Mr. Boaden) as an accident has happened which split the panel in two, in consequence the name has been planed away, and 'W. Shakspeare' painted in another place. This is a circumstance now very much against the portrait as one of the poet, for were it possible to have ascertained that the name had been put on at the time of painting it, or even near to the time, that would have proved more in its favour as a Shakspeare, than all I have been able to advance for it as such.

The engraving taken from the above portrait by Mr. W. Holl, is faithfully delineated. The picture is the property of Miss Jones, for whose kindness in the loan of it, I beg to return my best thanks. It was to this lady that Mr. Cosway had lent the portrait, which Mr. Boaden has mentioned, see page 167 of this work. The miniature that is also there spoken of, is by her, and is now in her possession, which is very beautifully executed; in fact, I do not know of any female artist who has exhibited so much taste in design, together with good drawing

and colouring, as are to be seen in a collection of miniatures by herself, and in her possession. Her series of portraits of the late Princess Charlotte, are well deserving a place in his Majesty's collection.

THE H—ALL INVISIBLE SHAKSPEARE.

I have been given to understand that there is a gentleman, resident in London, or its vicinity, who possesses a Shakspeare of undoubted originality; be this as it may, I have waited for a sight of it for about four months, and sacrificed much of my time by trying to bring him to the *scratch*, but he fights *shy*; yet I see no reason for his doing so, according to the sum of money offered for the portrait, which is no less than *one thousand pounds*, and more especially as the gentleman possesses documents to prove that the picture even belonged to the poet himself; "*but this from rumour's tongue I idly heard; if true, or false, I know not.*"

It must be recollected, that I have already *smashed* the estimated value of one portrait in Portland Place, from five hundred pounds to ———, but should the proprietor of the invisible Shakspeare think proper to give me a glimpse of it, fair play will be shown; and, without saying to whom it belongs, I have said *H-all*, that is necessary upon the occasion.

AN ADDITIONAL ACCOUNT
OF
TALMA'S PORTRAIT OF SHAKSPEARE.

"How green are you, and fresh in this old world."

THE early part of this year, 1827, owing to the death of Talma, the above portrait, with its appendages, were sold by auction in France for the sum of *three thousand one hundred francs*. During the sale it was stated, that the painter was a Flemish artist, of the name of Probus; and that on one occasion, when the tragedian had been visited by Mr. Charles Lamb, the latter being shown the picture, fell upon his knees, and kissed it with idolatrous veneration. It has since been brought to this country by Mr. M. F. Wartelle, a dealer in pictures, who took up his residence at the Paris Hotel, in the Haymarket; surely, this is similar to *carrying coals to Newcastle!* However, having conversed with him as to its originality, he gave every symptom of being much in the *dark*, for he innocently said, on showing it to me, "*It was de ou original portrait de Shakspeare peint a temps Elizabeth,*" and it proved in vain for me endeavouring to convince him to the contrary; therefore, I invited him to visit me for the purpose of seeing my printed account of it, which was on the eve of appearing before the public; he did so; but whether he thought

differently of his unfortunate speculation, after having read it, I do not know, as he took his leave without making any remark, and in a few days left England for France.

During the communications between Mr. Ireland and Mr. Allen, (for the above picture, see p. 203), I have since learnt that the latter had in reserve a curious miniature of Shakspeare, which he had received from Mr. Foster, the original vender of these fabrications, and it proves also to be manufactured by Zincke.* Thus have mankind preyed upon one another, and with colours fairer than their deeds, painted their foul ends. The account that I shall now give of the above miniature is an extract from part of a letter to Mr. Ireland, taken from the Shaksperiana, (page xxix. in the preface:)—

“ I should not have written to you now so soon, had I not to inform you, that I have been so fortunate as to purchase another Shakspeare portrait. A miniature—a gem!—in a most curiously carved frame of the time; and what makes it more valuable, with an inscription of about fourteen lines of poetry by Ben Jonson; and signed by him, “ THYNE OWNE BEN JONSON:”!! I thought it

* The origin of Mr. Winstanley's Shakspeare portrait (see page 209) was purchased by Mr. Zincke of a Mr. Piercy. The head was then that of an alderman, together with his wife, in one picture. The alderman was made into an Oliver Cromwell, and the lady was transmogrified into the Shakspeare.

right to apprise you of this acquisition immediately, as it may govern you in the disposal of your own. The inscription on the latter is not in basso-relievo, as on yours, but equally, or perhaps, more legible. If you write on the subject, I must get you to give a page or two of description to mine."

" My price, for the latter portrait, to *you*, 1250 francs (more than fifty pounds sterling), " prompt! If I keep it, I shall expect one hundred guineas for it at least."

" The lines accompanying the above miniature, were communicated in a subsequent letter, and ran as follow :—

" *Ah, haplesse, happie youthe, whose luckie faulte,*"
 " *Did banyshe thee to fortune and to fame ;*"
 " *Hadst thou ne'er fled Grimme Law's assaulte,*"
 " *Had the worlde echo'd with a Shakspeare's name.*"
 " *Butte for thy tryck of youth so wylde,*"
 " *Had we ne'er known thee fancy's chylde,*"
 " *Butte for the buck's delicious haunch,*"
 " *With which thou wont to glutt thy paunch.*"
 " *Had Tragick, Comicke, or Historick Muse*"
 " *E'er charmed the Brytish Thronge,*"
 " *We must not, nay we cannot chuse,*"
 " *Butte saye to naughtie appetyte,*"
 " *To thee we owe oure soules delyghte,*"
 " *To thee the pray'r belonge.*"

" *Thyne*"

" *Owne*"

" *B. Jonson.*"

Mr. HAMILTON's PORTRAIT.

"THE above gentleman, residing at Dublin, has another portrait of the poet, equally emenating from the talents of Zincke, who, not content with a display of the pictorial art, has, in this instance, added some curious verses and a very faceous history of the picture, which are inscribed on the back of the performance. This *bijoux* was purchased at Neat's, in 'Change Alley, for a very considerable sum of money." Vide Shaksperiana, No. IX. page xix. in the preface.

Thus "*are eyes made the fools o' the other senses.*"

Mr. BOOTH, whom I have mentioned at page 162, possesses a Shakspeare of Zincke's* making. It is rather small and in a standing position, with a wand in his left hand. The figure is dressed in the habit of a magician; on his right side is a

* I think it my duty here to correct a mistake which is in the note at page 183. Mr. Holder has since told me, that the picture of Oliver Cromwell, there mentioned, was taken to Mr. Dunford, by his nephew; but Mr. Zincke acquaints me, that he was employed by Mr. Holder, and did sell to Mr. Dunford a fictitious portrait of Milton. *Who is the dupe?*

I am informed by Mr. Foster, that he sold to Edmund Gray, Esq. of Hornsey, a copy of the Dunford Shakspeare for five guineas, which is also made by Edward Holder.

table; upon it are two books, upon one is written "*As you like it.*" The other, upon which he is resting his right hand, "*The Tempest.*" Above the head are some ariel figures, and at the top of the frame is carved in the wood "*Magus.*" At the back of the picture is some writing in Zincke's own hand, and in the following stile of wording:—

"Notte unapdlie hath y^e authour of y^e inscription affixed in front, applyed y^e tytle magus unto y^e manne whose poindrayture he has here enlyvened. Unto whom but Willieme Shakespeare can bee ascribed y^e power of leadinge and gourring our passions as with y^e wande of a magicianne,"* &c.

The following inscriptions were presented to me by Mr. Zincke, as having formerly been stuck upon the portrait of Shakspeare, now Mr. Thane's. (See notes, pages 198 and 199.)

"Two scraps of paper were stuck on the straining frame. The first of old paper and in an old law hand, dated 1709, and signed J. A. contained the following information:—The extreme rarity of the portraits of our bard, seems to be accounted for by the inscription under the Head. It arose doubtless from the reluctance (peculiar to some persons) he felt to sitting for his portrait, and that, consequently,

* This is the only composition that the writer of the above ever omitted taking a copy of.

the artist had been under the necessity of having recourse to stealth, in procuring this likeness."

"J. A. 1709."

The second scrap contained the following:—"The period when the above was written, the observation respecting the scarcity of Shakspeare portraits might have held good; but now thanks to the knavish industry of certain pseudo-artists, that cause for complaint is completely done away;—witness ye Lambeth manufacturers, &c. &c. But can your spurious abortions stand the test of comparison with the head on the other side.—Faugh!"

I was lately invited by Mr. Broster, of Cadogan Place, for the purpose of seeing a picture of antiquity, in his possession, and of Shakspeare. The next morning I waited upon this gentleman, and on seeing the portrait, I recognized it to be one which Mr. Zincke had shown to me about four months previous. It was then quite finished, as far as regards the painting, and only wanted that which is necessary for the curing of hams, before it would hit the taste of a customer; and, according to the account given of it by the dealer to Mr. Broster, it actually had been so done; it having undergone a complete salivation in the cleansing of it by himself.

Whenever I think of Mr. Zincke's discolouring his portraits to give them the appearance of age, it greatly reminds me of Hogarth's celebrated print

of Old Time smoking of Pictures ; in which is represented the sage gentleman, with a bald head, giving vent to the suction of the smoke from a pipe which he is puffing on a dark landscape picture, that has already suffered by a deep incision from the scythe.

Although Mr. Broster was rather surprised at the knowledge I had of the picture, and must feel disappointed in consequence, yet in the end, he was amused by telling me of the contrary opinions that had been given upon it by some of his friends.

The figure in the picture is rather small, and is represented looking at you with an expression of thought. In his right-hand is a pen, and before him a scroll of paper on a table. In the left-hand corner, and in the back ground, hangs some drapery, full of pattern, and upon the whole is a well designed picture. In the centre of the top of the frame is the word *Θιασμος*. At the back of the frame, which is ebony, is stuck a piece of paper, with these two lines of poetry upon it :—

“ Full of the inspyringe Godde beholde himme here,
Apollo's founde sonne, sweene Shakspeare.”—B. J.

I had been given to understand, from an experienced dealer in prints, that there was in the library of Trinity College, Cambridge, a portrait of Shakspeare, which I ought to see, as it is considered, at

the above place, a genuine picture by Mark Garrard, and held in the highest estimation. As this account is supported in a recent publication, with the addition of its being a half-length portrait,* it is of too much importance to be allowed to pass unnoticed, and “who could refrain that had a heart to love,” not to go to the College to see it.

I had been told in London, and at Cambridge, that I must not expect permission to make a copy from the picture, as great interest had already been made for an engraving to be taken, which was refused. Upon entering the library, wherein this *gem of art* was deposited, there was *strong evidence* that it was too precious to be viewed like unto other pictures, by close inspection, for it was placed at least six feet from an open carved wood door, through which I was obliged to see it, and to my surprise, found it was no more than a wretchedly bad executed copy † of the Chandos picture, and no *half-length portrait* as above described;—so much for the seat of learning!

It has frequently been reported that Mark Garrard had painted Shakspeare, but nobody knows from whence it originated. Mr. Dunford caught at this very name, in order to show his judgment on the picture, altered to the poet by E. Holder, see p. 178.

* “New Guide to Cambridge.”

† For a former notice of this, see note p. 54.

Mr. RODD, a dealer in paintings, has a portrait of Shakspeare, which was done about the year 1700. It is rather a small, but an interesting picture ; it bears some resemblance to the Chandos portrait, it has got the ring in the ear, and painted with the same light and shade, and is well coloured. The frill is plaited, with two tassels in front. The lower part of the canvas is ornamented with a dagger and the tragic mask, which decorations induce me to think it might have been designed for an engraving to some theatrical work. In the circle, which terminates the boundary of the portrait, is written "*Shakspeare.*"

THE last portrait that I have to notice of the spurious Shakspeare's, is now in my possession. It has been painted very recently by Mr. W. F. Zincke, alias Ben Jonson, alias R. Bvrbage, &c. &c.

The portrait is an oval, upon a kit-cat length canvas, but is not quite so wide. I think that I may say with truth, that it is the most succesful effort to deceive the unwary, or even the experienced connoisseur, ever done. Mr. Zincke in painting the head, seems to have had an eye to the bust of the poet at Stratford, the costume being very similar. There are, in addition, two tassels attached to the shirt collar, which seems to be a favourite embellishment of the artist's, for there are very few of his pic-

tures of the poet without them. The face is a front view, and well drawn, with a jocular expression, well suited for a smile at the credulous. It is much corroded with dirt, and might pass equally as well for *Dusty Bob*, in the farce of Tom and Jerry, as for the Bard of Avon.

In addition to the portrait are some historical designs, in allusion to the anecdotes told of Shakespeare holding of horses at the theatre in London, and of his quitting Stratford on account of deer stealing. The poet is represented on the left side of the painting, in the act of stepping forward with his gun, as if in sight of some game, and a dog is at his feet, starting in the same direction. Upon the other side of the picture he is represented in a graceful attitude, holding a horse. All these figures are very beautifully expressed, and show, that had Zincke been brought up to the arts, he would have been an ornament to the profession.

The few lines of poetry, that are given at p. 23, in allusion to one of these scenes, are equally worthy of commendation. Under the oval are the following words, in *gold* letters, ‘*Paynted by me, R. Burbage.*’ At the top of the oval, are two branches of the palm and oak, extended over the head. Above the former is an inscription in Greek, to which, as well as for the verses,* &c. under the portrait, I beg to

* The above poetry has been thought so very highly of by a

refer my readers to the engraving, by Richard Sawyer, which is a faithful representation, in every respect, of the original, and I conceive an admirable illustration to the life of the poet.

On the stretcher, at the back, two scraps of paper are pasted, one appearing to be a favourable critique on the sonnet under the head, as follows:—"The swanne of Avonne doth in the sonnette under the head, appeare to be singing his requiem or songe of deathe; it is in the style ejaculatorie—broken, interrupted, and stronglie expressive of that restlessness, which oft forerunneth the downfall of our frayle mortalle tenements, and whych (*heu proh dolor*), proved an omenne butt too soon accomplysht in the premature and deeplie lamented departure of my beloved friende, and the world's universallie admired, William Shakspere."—B. J.

The second scrap contained these words:—"Henry Spelman, Eqs.; the gyfte of John Selden, Esq., the 4th daye of May, 1640."

The artist, in order to give an appearance of originality to the portrait, as having been done in the life time of the poet, has had recourse to the means of splicing two pieces of canvas, one at the top and the other at the bottom of the picture;

gentleman, of the highest literary attainments, that he begged of the author of them a copy, which copy was presented to him by Mr. Zincke, who styles the gentleman a first-rate connoisseur.

signifying, I have no doubt, that as the poet was since dead, it was necessary to add the date of the month, year, and age of him. And further, that the *job* should be made more complete, he then lined the whole with a piece of canvas, that is nearly new; yet its appearance is such, that it might pass for the age of a century.

What is there not ingenious man contrives,
To filch our senses, and deceive our eyes.

The above portrait I have purchased of Mr. Zincke, solely for the ingenuity he has displayed in it; and I regret that it did not lay in my power to reward him adequately to his merits; not that I conceive such works are honourable to their maker, or ought to be encouraged, but at the same time it is most pitiable to see an old man, for the want of a more honest employment, obliged to have recourse to such means as fabricating portraits of Shakspeare, or otherwise starve. I have only to observe, that as the above picture now belongs to me, I have the consolation of having, perhaps, stopped its progress over land and sea, where it might have become like the *bellows* concern, once the admiration of a dupe, which would have caused him to become a laughing stock for the remainder of his life. I therefore conceive that the foregoing specimens of fabricated pictures of the poet, are sufficient to guard any person against them in future; and he who thinks, that an original portrait of Shakspeare may as yet be found, it will be necessary for him that seeks it, to be at the time like Argus—all eyes!

The following list of Engraved Portraits of Shakspeare are numbered according to the situation each would have been placed in the former part of this work, were it possible to have seen them in time.

No. 7.—Sam. Ireland, fec. 1796.

This print is nothing more than an etching outline, and the frontispiece to a work, entitled “Miscellaneous Papers and Legal Instruments, under the hand and seal of William Shakspeare, 1796.” It is something of a counterfeit of the Droeshout print, but very badly done. (See page 4, in the Supplement.)

No. 8.—W. H. Worthington, sculpt. 1825.

This print is extremely well done in the line manner, but is not very like the original. It is published in an edition of his Plays, by William Pickering, Chancery Lane.

No. 14.—Augustus Fox, sculpt. 1825.

The inscription upon this plate tells us that it was done from a picture by T. Stodard, which was made from Droeshout's print. It is a very small oval, and is neatly engraved. Published by Pickering.

No. 22.—N. Parr, sculpt. in a small oval, about the size of a shilling.

No. 23.—Another has been done in wood for Tonson's edition of the Plays, 1774. It is altogether about the size of a dollar.

No. 29.—Robert Cooper, sculpt. about the year 1825.

This is a very well engraved plate from Vertue's large print, 1719, and does Mr. Cooper more credit than any other head of Shakspeare engraved by him. It is published by W. Cole, 10, Newgate Street.

No. 37.—Is a copy from No. 36. Its size is 12mo. I have no name or date.

No. 47.—W. Staunton, Esq. has, in his collection, a copy reversed, it is well engraved, but being cut close to the plate, I am not able to give the name by whom it was done.

No. 48 —H. Lips, sculpt.

This print is a copy from Houbraken's for a German edition of Lavater. I have mistakenly stated it to be a copy of another engraving, see No. 82, which should have been thus:—Opiz, delt. Coup, sculpt. The last mentioned is from the "Urania," 8vo.

No. 50.—W. Holl, sculpt. from No. 49.

It is one of a set of near two hundred portraits, I believe, published by Harrison and Co. Under the head are about forty lines of Biography. It is rare to be met with, without the whole work, which is a very interesting series of portraits and lives.

No. 64.—Zoust, pinxt. T. Woolnoth, sculpt.

This engraving is published by M. J. Godwin, 1809.

No. 65.—Zoust, pinx. W. Holl, sculpt. from an engraving by Simon.

This is one of the series of portraits belonging to the

present work, of which too much cannot be said in its praise, both as to the fidelity of the likeness to the original print, and the beauty of the workmanship.

No. 66.—A. Wivell, delt. W. Holl, sculpt.

This is one of the series of portraits belonging to this work, (see page 13, in the Supplement.)

No. 67.—Is an outline from Mr. Winstanley's portrait of Shakspeare, see page 209. I have no name of the engraver.

No. 68.—W. Holl, sculpt. from the print by R. Cooper, after Mr. Stace's picture.

This is but a sketch, though very like the original print. It is one of the series belonging to this work.

No. 70.—W. Holl, sculpt. from the print by W. Sharp, made from the Dunford picture, now the property of W. Cattley, Esq.

In the copying of this print Mr. Holl has made some trifling improvements, by making the mouth more correct to the original, as well as other parts. This print is one of the series of portraits belonging to this work.

No. 72.—James Newton, sculpt. 1783, published by John Willis, 16, Ludgate Street, London.

No. 73.—No name.

A head of Shakspeare, in a square, an aquæfortis etching, and of great rarity, in the collection of W. Staunton, Esq. I have no knowledge from what picture it is done.

No. 74.—W. F. Zincke, pinxt. R. Sawyer, sculpt.

This engraving is the one published in this work ; for an account of the picture, see page 31, in the Supplement.

No. 75.—J. Pass, sculpt. 1827.

This print is decidedly a copy from C. Turner's mezzotinto. It is of a less size, and in an oval, the face is engraved in dots, and the dress and back ground in line ; although it possesses the smallest degree of excellence in the art of engraving, yet much of the character of the original is preserved.

No. 80.—R. Page, sculpt. 1826.

This engraving is the frontispiece to the Beauties of Shakspeare, which is a remarkably small and neat volume.

No. 81.—Hilliard, pinxt. B. Holl, sculpt. from a beautiful proof engraving by Mr. Agar, before the letters ; in which Mr. Holl has done himself great credit as to the fidelity of his work.

Mr. Phillips, the Academician, acquaints me, that the late Mr. Boswell and himself waited upon Sir James Bland Burges, for the purpose of inspecting the miniature, when it was taken from its case, in order to examine the back of it, but there was no writing to lead them to any proof of its originality.

No. 83.—W. Holl, sculpt. from the miniature in the possession of Charles Auriol, Esq.

Mr. Holl has made this engraving extremely like the original, (see page 209, and in the Supplement, page 16.)

No. 84.—No name of painter or engraver.

William Shakspeare, a profile in an oval and mez-

zotinto,* very scarce, published by Robert Stewart, 287, New Great Turnstile, Holborn, March 6th, 1779.

No. 89.—A very common engraved head has also been published by W. Darton, 58, Holborn.

No. 91. F. Collyer, sculpt. 1810.

I have no doubt but this print is done from No. 90.

No. 93.—John Cochran, sculpt. 1827.

The reader will perceive that No. 93, is stated to be done by myself. I beg to observe, that having nearly completed the plate, I had an accident which destroyed it so much as to make it unfit for publication, and Mr. Cochran's is its substitute: I have only one impression from my own plate.

No. 95.—H. Gravelot, sculpt. from the print of the Monument, by G. Vertue, very rare.

No. 99.—J. Thompson, sculpt. 1816.

Two wood cuts representing the front and profile of the

* I have been favoured with a sight of the above engraving, which is in the possession of W. Staunton, Esq. of Longbridge, Warwickshire, in whose collection is also the print by Miller, see No. 43, page 238. I have no doubt but the above print was done from the one by Miller, or from the same authority.

This gentleman has a very excellent copy of the Jansen portrait of Shakspeare, upon a three-quarter canvas, which is also painted in an oval, like that in Mr. Croker's possession, but with some trifling difference in the pattern of the doublet. I apprehend that this copy will be quite sufficient to set all doubt at rest, as to the originality of Mr. Croker's portrait of the poet, for a previous remark on which see page 18, in the note of the Supplement. Mr. Staunton states to me, that this picture belonged to his father about fifty years ago, and I think it cannot be much older than that.

bust,* at Stratford. They were first published by Mr. Britton, next by Mr. Wittingham, and lastly in this work, see page 125.

No. 105.—C. F. Green, Lithog. 1822, of Stratford-upon-Avon.

This appears to be one of Mr. Green's earliest attempts in lithography. It is the same view as the frontispiece to this work.

* It appears that the monuments to *Shakspeare* and *John a Combe*, were both the productions of one artist, who was *Gerard Johnson*, a Dutchman, who settled in London in 1627. (See page 146 for a former notice of this.)

According to the above date, the sculptor must first have resided in the country, probably at or near Stratford, as John a Combe's monument was erected before Shakspeare's, and the latter, at least, four year's previous to 1627.

This is gathered from some minntiæ on the subject of "Strangers and Forreiners, abiding in London," &c. entered in the shape of *certificates*, in the *Diary of Sir William Dugdale*, just published (with his *Life* and *Correspondence*, by *Harding*, in *Pall Mall*), wherein the following notice is found under the date 1653:—

"Shakspeare's and John Combes Monumts. at Stratford sup' Avon, made by one Gerard Johnson."

Johnson resided in the City, somewhere in the Ward of *St. Thomas the Apostle*. The certificate concerning him is as follows:—

"*Garratt Johnson*, and Mary his Wyffe, Howsholders; a *Hollander*, borne at Amsterdam; a Tombe Maker; 5 sonnes, aged 22, 11, 10, 6, 4, and 1 Daughter, aged 14, all born in England; 26 Years resident; a Denizen; Englishe Churche; 4 Jurnimen; 2 Prentizes, and 1 Englishman at Work; no Servant."

This brings the date of the tomb and bust sufficiently near to that of Shakspeare's life-time, for all the needful inferences due to authentication.

No. 106.—A. Wivell, delt. Alias, sculpt.

This head is engraved in the margin of that celebrated print of the Kemble Family, painted by G. H. Harlow. A very few proofs were taken with this head, and the scarcity of them has made them of great value. I understand a third plate is being engraved of the whole picture.

No. 107.—Radclyffe, sculpt.

It appears that the artist has had a reference to the print by F. Eginton, numbered 96. It is produced principally by etching, and published by J. Ward, Stratford.

No. 109.—S. Ireland, delt.

This print is one of the worst representations of the monument that can be well conceived.

No. 110.—Robert Smirk, R. A. delt.

This engraving is a front view of the face, representing that of a bust, but is only imaginary. It is printed upon the wrappers of Nos. 1, 2, 3, and 4, of the Illustrations of Shakspeare, by Smirk, and is well engraved, but by whom done, I do not know. Published by Rodwell and Martin, 1821.

No. 111.—J. Smith, sculpt. "From the Monument in Stratford-upon-Avon Church," published by J. Bacon, Stratford, 1827. The above figure is well engraved, and tastefully ornamented.

Nos. 114 and 115.—No names, but evidently copies from Nos. 113, and are poorly executed; they are in octavo. One is of a less size, engraved for the Universal Magazine. J. Hinton, Newgate Street.

No. 117.—This is a representation of the same figure, with some alterations. There are some verses under it complimentary TO EDMUND KEAN, ESQ. with his miniature placed at the lower part of the pedestal. Published by John Lowndes, Bow Street, 1822.

No. 118.—W. Holl, sculpt. from the print by D. Martin, (see page 252, No. 117.)

I can say with great truth, that this engraving is as closely copied as it is possible to be done, and without flattery to Mr. Holl, I know of no artist who copies works of art with more precision. It is one of the series of portraits belonging to this work.

No. 119.—B. Holl, sculpt. from the large print, published by Boydell, engraved by B. Smith, (see No. 118, p. 252.)

This is Mr. Holl's best plate of the monuments, and is one of the series belonging to this work, (see page 13 in the note, and page 158.)

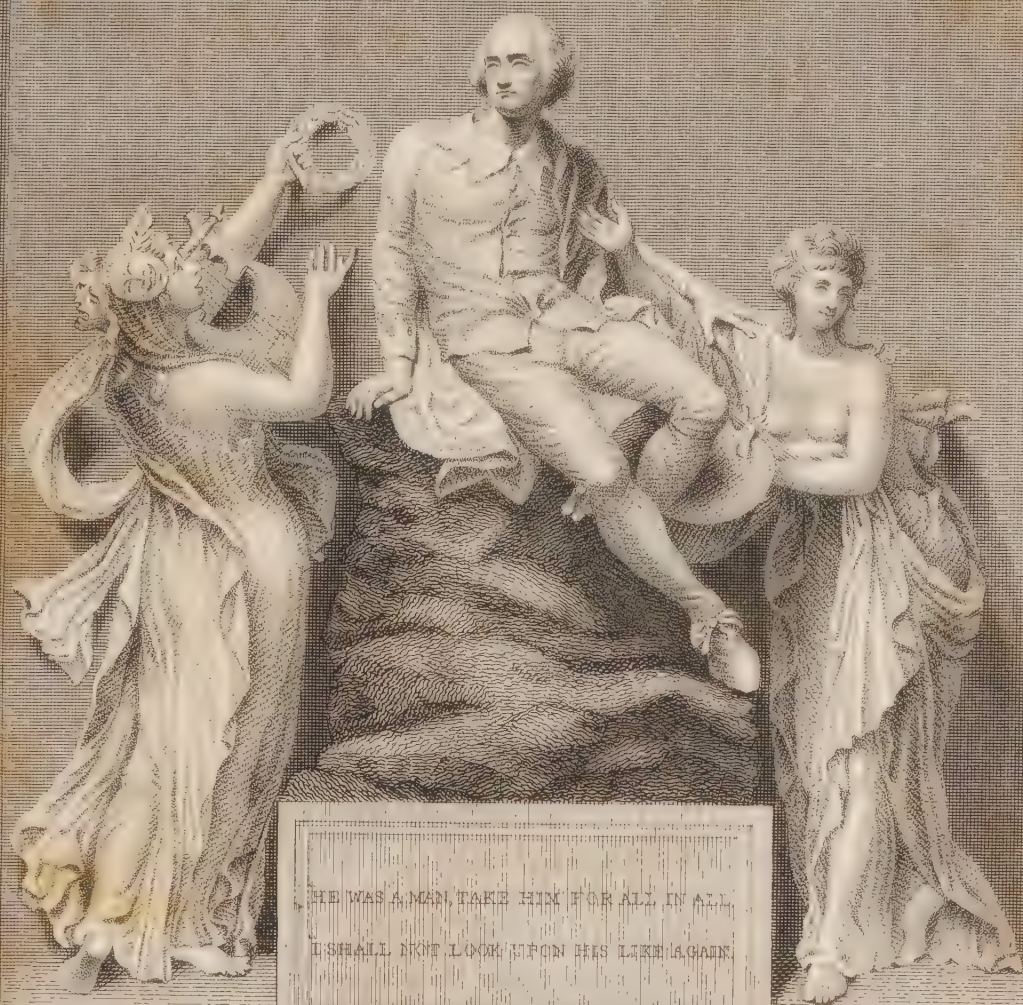
No. 125.—Benjamin Holl,* sculpt.

This engraving is one of the series belonging to this work. It is from the monument in Westminster Abbey, and assisted by the best prints.

No. 126.—J. Thompson, sculpt. in wood. 1827.

Messrs. Whittingham, of the Chiswick press, has printed

* This engraver is the son of Mr. W. Holl, who has done so many plates for this work, and under whose instruction, in the art of engraving, the son has become almost equal to the father. I understand that a younger brother is also very eminent as an actor, and has appeared of late years at Covent Garden theatre, in the character of young Arthur, in King John, and with great success.



HE WAS A MAN, TAKE HIM FOR ALL, IN ALL,
I SHALL NOT LOOK UPON HIS LIKE AGAIN.

THE ALTO RELIEVO
IN THE FRONT OF THE SKELETON GALLERY
PALACE MALL.



a very neat pocket edition, in one volume ; in which is the head of the author, but it is not wholly copied from one picture ; as traits are visible of the Droeshout print, the Chandos and Somerset's portraits in it.

G. B. Cipriani, pinxt. Bartolozzi, sculpt.

Among the many designs to perpetuate the memory of our Poet, the above print is one which deserves to be noticed. It is a representation of the NYMPH of IMMORTALITY, attended by the LOVES, crowning the BUST of SHAKSPEARE. As a conception in the design, and a specimen of engraving, it is entitled to the greatest praise.

Lines upon Vertue's first Engraving of Shakspeare, 1719.

" SHAKESPEARE! such Thoughts inimitable shine,
Drest in thy Words, thy Fancy seems Divine.
'Tis Nature's Mirrour where she views each Grace
And all the various Features of her Face." (See page 234, No. 22.)

Among the various specimens of poetry to the memory of Shakspeare are the ensuing lines, and which it is said emanated from the brother of Napoleon Bonaparte, Lucien, when on a visit to the birth place of the poet:—

" THE eye of genius glistens to admire
How memory hails the sound of Shakspeare's lyre.
One tear I'll shed, to form a crystal shrine
Of all that's grand, immortal, and divine."

Lines upon Shakspeare, from MILTON, 1630.

"WHAT needs my Shakspeare for his honour'd bones,
 The labour of an age in piled stones,
 Or that his hollow'd reliques should be hid
 Under a starry—pointing pyramid?
 Dear Son of Memory, great heir of Fame,
 What need'st thou such weak witness of thy name?
 Thou in our wonder and astonishment
 Hast built thyself a live-long monument.
 For whilst to th' shame of slow—endeavouring Art
 Thy easy numbers flow, and that each heart
 Hath from the leaves of thy unvalued book
 Those Delphic lines with deep impression took,
 Then thou our fancy of itself bereaving
 Dost make us marble with too much conceiving;
 And so sepulcher'd in such pomp dost lie,
 That kings for such a tomb would wish to die."

Before I take my final leave of the public, as an author, I beg to draw their attention to a notice of the former part of my work, which appeared in the London Literary Gazette, of the 7th of July, 1827, as follows:—

"Mr. Wivell, in an ill written book, has thrown together much useful information, and in more than one instance, contributed to the detection of forgeries in the knavish art of making old portraits; which forgeries had been considered genuine by persons whose judgment upon other subjects was respected, but whose ignorance was sadly betrayed upon this." *

* I leave to the public to determine whether the words, "ill written," may not with propriety be equally applied to the above criticism from the Literary Gazette, as to my Book.

“ We think that Mr. Wivell has so completely established the spuriousness of the Hon. T. H. Liddell’s portrait of Shakspeare, that we quote it for the benefit of the *flats*.” For which see p. 211.

Although the editor has shown in the above statements, that I have succeeded in one of the principal objects of my undertaking the work, he has nevertheless, in the next page, imputed to me some statements which are wholly without any foundation ; the part I allude to is this :—

“ Mr. Boaden has been foolishly attacked by Mr. Wivell. The remarks of the latter upon this gentleman’s Inquiry into the Authenticity of Portraits of Shakspeare, are in bad taste, and almost as deficient in temper as in talent : but some good may arise out of it ; for it is not only in our power to prove that Mr. Boaden is a careful and able investigator of his subject, but that Mr. Wivell has played gull. *His discovery* of a letter B, which had been mistaken for N, at the back of the Felton picture, and was to be the basis of its authenticity, Mr. Boaden had exploded with much just and ingenuous arguments. It is amusing to observe that each attacks the others *most* genuine portrait. Boaden denies the truth of the Felton picture ; Wivell doubts the Chandos. There certainly is not evidence enough to convince us that the Chandos picture is genuine, but we have the most conclusive evidence, that the Felton is a

forgery; for it was altered and painted by John Crauch, from a picture bought in a broker's shop in the Minories, and sold at the European Museum, by Wilson, to Mr. S. Felton, of Drayton, in Shropshire, on the 31st of May, 1792. The story about the boar's head, &c. in Wilson's letters, published in Mr. Boaden's work, is an auctioneer's trick. Wilson knew the history of the picture perfectly, which is shown also in Mr. Boaden's* work; for in 1794, Wilson communicated to Steevens, the commentator of Shakspeare, the story of the broker's shop in the Minories; but Steevens had, upon first seeing the portrait, believed it to be genuine, and wrote to prove its authenticity. And though he was not only informed by Wilson† of the truth, but even by Crauch, he refused to contradict‡ what he had

* There is not the least mention of any thing of the kind. If the reader will see page 75 of this work, it will appear that I have ridiculed Mr. Boaden on his only *supposing* the picture to have been altered to a *Shakspeare*.

† I apprehend that had Mr. Steevens been acquainted with the above intelligence, it must have been after May, in the year 1797, for in that year I have shown good evidence, as to that gentleman believing the Felton picture to be genuine. See page 119 to 122.

‡ This assertion, I presume, may without the least censure be also applied to the Editor of the Gazette, who has shown sagacity enough to avoid saying one word against Mr. Boaden's Inquiry, recollecting himself having on the 13th of March, 1824, said as much in praise of that work, as modesty would allow him to do, and which the author of it himself remarks, was produced under forty years experience.

recorded, and like the late Payne Knight, with the gem by Pistrucci, refused to believe the maker of the work, because it contradicted a favorite opinion that it had been the production of another person."

I have not any motive for speaking more in praise of the Felton picture, than any other portrait of the poet; but, from the general character it bears, and Mr. Steevens's remarks upon it, especially as I consider Mr. Boaden's attempt to set aside that gentleman's remarks to have completely failed. Although the above review of my work, in the Literary Gazette, is evidently intended more to compliment Mr. Boaden than do justice to the work reviewed; still to show that I court enquiry upon the subject, rather than shun it, I addressed the following letter in justification of myself, to that paper:—

"Now do I play the touch, to try if thou be current gold, indeed;"—

To the Editor of the London Literary Gazette, &c.

July 11th, 1827.

SIR,

IN your Journal, No. 546, published July, the 7th, you have done me the honor of noticing my work on the genuineness of the Shakspeare portraits, for which I beg you will accept my thanks; but at the same time, as you have misunderstood, and in consequence misrepresented what I have advanced, I beg you will indulge me by inserting a few observations, tending to place, in a right light, the force of my reasoning, respecting the Chandos and Felton pictures. The general object of my work must be too obvious to every one who peruses it to be

mistaken; I make no pretensions to high literary attainments, my sole object being to detect and expose quackery by a relation of facts well authenticated, not by suppositions and conjectures. It is not impossible but that I may be in error respecting the Felton picture, as you seem to imply, by saying that I "*have played gull,*" but it must be more cogent arguments than you have exhibited that will convince me, or the admirers of Shakspeare, that I am so. The discovery of the letter B, at the back of the picture, is not "*the basis of my opinion,*" as to its genuineness—although that circumstance, taken in connection with the character of the painting, and other collateral evidence, certainly had its weight in the decision. How far the name of John Crauch may make for or against the spuriousness of the portrait, I cannot say, for until I saw in your review of my book, that to him is to be ascribed the disgrace of altering and painting the head, I never heard him mentioned, nor does the fact appear to be stated by any other author whose work has come within my inspection, and I should feel much obliged by your referring me to where I might obtain the particulars stated, that "*Mr. Wilson was satisfied of such being the fact,*" as this does not appear clear to me. I grant you, that Mr. Boaden does hazard a conjecture from the letter to Mr. Steevens, that such was the case, but Sir, bare surmise is no proof, and if you have any further evidence on that point to adduce, the literary world will readily acknowledge the obligation of your communication.

With respect to the Chandos picture, I beg to refer you to my book, pages 219 to 222, in which you will find that so far from decrying that head, I have expressly said, that if any portrait is to be relied on as being that of Shakspeare, the Chandos picture has great claim to be one of that number. Trusting to your usual liberality for an insertion of the above, I have the honor to be,

SIR,

Your obedient servant, and well wisher,

40, Castle Street, East.

A. WIVELL.

THE only answer to my letter appeared in Saturday's Gazette, of July 21st, in notice to correspondents. "WE CANNOT ALTER OUR OPINION RESPECTING THE SHAKSPEARE PORTRAIT FORGERIES." The public have now seen all the evidence that the Editor of the Literary Gazette has in his possession, which amounts at his full confession, to a mere *opinion*.

"Thus may we gather honey from the weed."

The following is extracted from a newly established work, entitled, The New London Literary Gazette, June 30th, 1827:—

"THERE are some people who are tired of hearing Aristrides called the Just; but, the author before us, certainly is not one of them, as the industry, if we may so term it, with which the title of the book is got up, amply indicates. We are far from thinking slightly of Mr. Wivell's book; it is the work of an artist, upon a point which an artist alone can decide; and, possesses one strong claim upon popularity in the beautiful engravings it gives of all the portraits extant of Shakspeare, which alone would entitle it to extensive circulation."

"Mr. Boaden has made very laborious enquiries after the portraits of Shakspeare, and discovered

a number of spurious paintings, which have been got up by modern artists to deceive the public. Of the results of Mr. Boaden's investigations, Mr. Wivell has largely availed himself, judiciously observing upon the fallacies into which that gentleman, in some cases, had fallen, and placing impartially his opinions before his readers."

"Mr. Wivell proceeds to give a distinct history of the several spurious paintings that have, from time to time, been sold as genuine portraits of Shakspeare. This division of the work, is exceedingly curious and entertaining, as exhibiting a professional statement of the deceptions used to give an appearance of antiquity, to common and very inferior works. The arts adopted by picture dealers, and unprincipled artists, are exposed in an amusing and instructive manner, and furnish an useful admonition to those enthusiasts, who are so often induced to throw away large sums on the purchase of mere daubs."

"We can recommend Mr. Wivell's book, in consideration of the industry he has bestowed upon its compilation. Every thing, we believe, that can be said on the subject, is condensed into the compass of his volume; and, its value is enhanced by its presenting accurate engravings, made under his own inspection, of all the portraits of Shakspeare that possess any claim to the character of originality."

The following is an Extract from the Traveller Paper of the 16th of July, 1827:—

“ FROM the number, interest, and beauty of the prints in this admirable work, a notice of it may, perhaps, be as appropriately placed under the head of Fine Arts, as under the more general one of Literature. It is a singular fact, that although the writings of no author who ever lived have awakened so many delicious associations as the immortal Shakspeare's, and no name has ever found so green a spot in every one's memory as his, that less of his real history is known than of that of any other author. We have not even a resemblance of the bard upon which we can rely. We have read Mr. Wivell's Book with great attention and interest, and can most strongly recommend it to the perusal of our readers, as the very best work on the subjects on which it treats, of any ever written. We certainly coincide with the author in believing the Felton portrait as the most authentic likeness of the immortal bard of any extant, although we most candidly confess, that we think the fact of its realising our pre-conceived idea of his features, may go as far to induce this belief as any thing in the history of painting, or in Mr. Wivell's arguments, respecting its genuineness. We believe it is admitted on all hands, that the rude print of Martin Droeshout, published in the first complete edition of Shakspeare's Works, in 1623, is the most likely to be authentic. Ben Jonson bears

testimony to the correctness of the resemblance, and Mr. Wivell, whose observations as an artist on the subject, are entitled to the highest respect, is decidedly of opinion that the Felton portrait is the original* from which Droeshout copied. We shall, perhaps, return to Mr. Wivell's arguments, at an early opportunity; in the mean time we can strongly recommend the work to the attention of our readers, as containing an abundant mass of interesting and amusing matter."

IN the progress of forming this work, I have with some levity satirised both persons and circumstances concerned with the object of it, at the same time not intentionally to offend any individual, although some have since complained of *the hits being rather too home*; and which the Editor of the Literary Gazette has chosen to construe into a *deficiency of temper*;

" Because I cannot flatter, and speak fair,
Smile in men's faces, smooth, deceive, and cog,
Duck with French nods and apish courtesy,
I must be held a rancorous enemy.
Cannot a plain man live, and think no harm,
But thus his simple truth must be abus'd
By silken, sly, insinuating Jacks?"

Be this as it may, there are some people who

* The Editor is in error, I have said it is not, see page 55.

who will hazard their reputation without any laudable motive, but for the mere sake of *lucre*; to those persons satirical criticism may be considered as useful, and the author of it, in the end, a public benefactor; for the writer who is not constant to his subject, soon sinks into contempt, and to avoid any imputations, it is only necessary to preserve an unwearied regard to truth, by so doing, you follow the rules of virtue—such have been my endeavours.

I now beg leave to offer a few words in the shape of an apology, for having in it occasionally deviated from the acknowledged rules of English grammar. The Editor of the *Literary Gazette*, has stated the work to be an “ill written book,” alluding, no doubt, to these blemishes; but, I feel confident, that did the Editor, or my readers, know how little a portion of my life has been devoted to education, or to literary pursuits, they would only marvel that it is done so well; especially, as my circumstances would not permit me to remunerate a literary man, for revising of the manuscript.

In the foregoing work my great object has been, not to display fine writing; I pride myself only, upon a knowledge of paintings and engravings; and, I trust the public will give me some credit for the laborious perseverance with which I have pursued that desirable end. The book

was undertaken at the time I was rising from a "sea of troubles," the subject has been a favourite one to me, and in this attempt, I have trusted entirely to the disinterested manner in which I have given my opinions, for or against any of the numerous portraits brought under consideration; "*methinks the truth should live from age to age, as it were retailed to all posterity;*" and as such, I submit the whole to the scrutinizing judgment of my readers, to form a just estimate of its merits, and pass their sentence accordingly.

THE END.

ERRATA IN THE FIRST BOOK.

- Page 161 In the eighth line, *instead of Raye, read Kaye.*
211 *Instead of H. T. Liddell, read T. H. Liddell.*
237 No. 40, *instead of Audiet, read Audinet.*
238 No. 43, *instead of Millar, read Miller.*
238 No. 37, the engraver's name D. B. Pyet.



engraved by Thomas Paine from a portrait by Martin Droghda

SHAKSPEARE.

*"I am not shap'd for sportive tricks,
Nor made to court an amorous looking-glass."*

— Hamlet, Act 3, Scene 2, line 164.





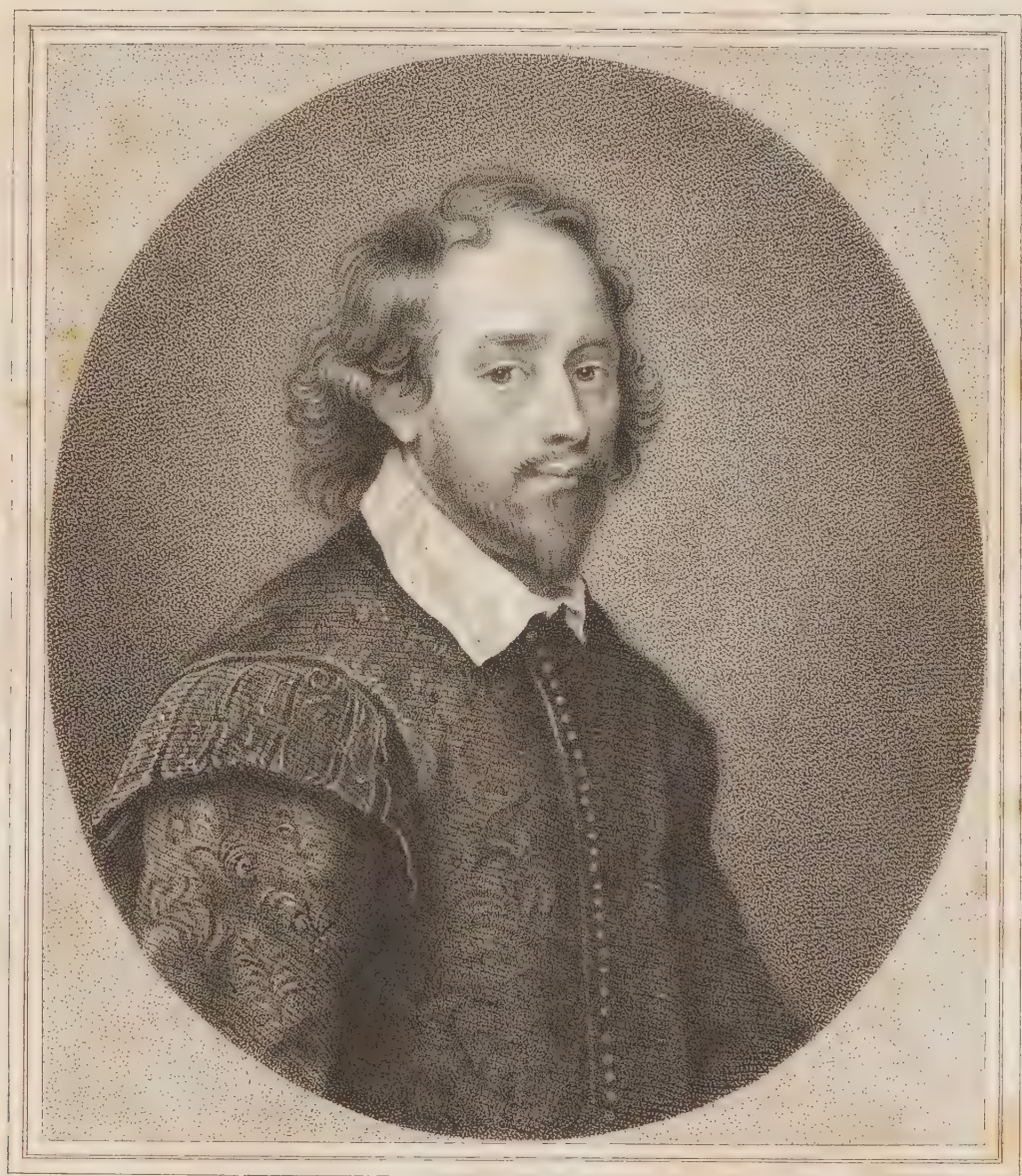
Edmund Spenser

W. H. Jones

"But in the midst of all this, I have not forgotten
the great work which I have undertaken."

Edmund Spenser, *The Faerie Queene*, Book II, Canto 1





*Portrait of
James O. ...
...*





*The Fates decree, that tis a mighty wrong
To Woemen Kinde, to have more Greife, then Tongue
Will: Gilberson: John Stafford ex aud.*

Engd by R. Sawyer from the Original in the Possession of J. Feild Esq.





Adrien Carpentiers Pinx.

W. Holt sculp.

*Sculps. Francis Roubiliac
designing the Statue of
Shakespeare.*

London. Published by A. Wivell, No. 40, Castle Street East, 1827.



Οὐχαεῖδεθ Ὁ-εῖαι. εὐχην λαλ χερμα.



THE FOLLE MY PLAYNE

AN EPIGRAM ON THE DEATH OF

What though the Voyses of Fame y^e plaine Showe
OF FORTUNE'S INVITATIONS my Heart may Seethe:
A Relenlesse Tyne! Ah couldst thou Rescore
THE YOUNG MEE Seasonne OF MY LYFE ONCE MORE.
Howe HARDE & ROUGH soe'r HATH beene THE ROVLEE
THAT renders soe long morne'd tho' toylsome YOUNGE
WHAT the frownde FORTUNE with a BOASTING HANDE
HATH MADE MY EVERE DESTRUCTION
O my! howe HATH thy Gylts wone IACOBINE
ONCE TOO TO KENNE THOSE MY RESOURCES
Ah FRIVOLLESE PLAYNE! SPRINGE, SUMMER, WINTER GONE
APPROACHE THROWEY WINTRE OF MY YOUNGE
PERCEASE SOME TIME SINCE TOO I HAVE NOT ONCE
AND ENEE BLACK GODD BYE TO THOSE MY LIVES

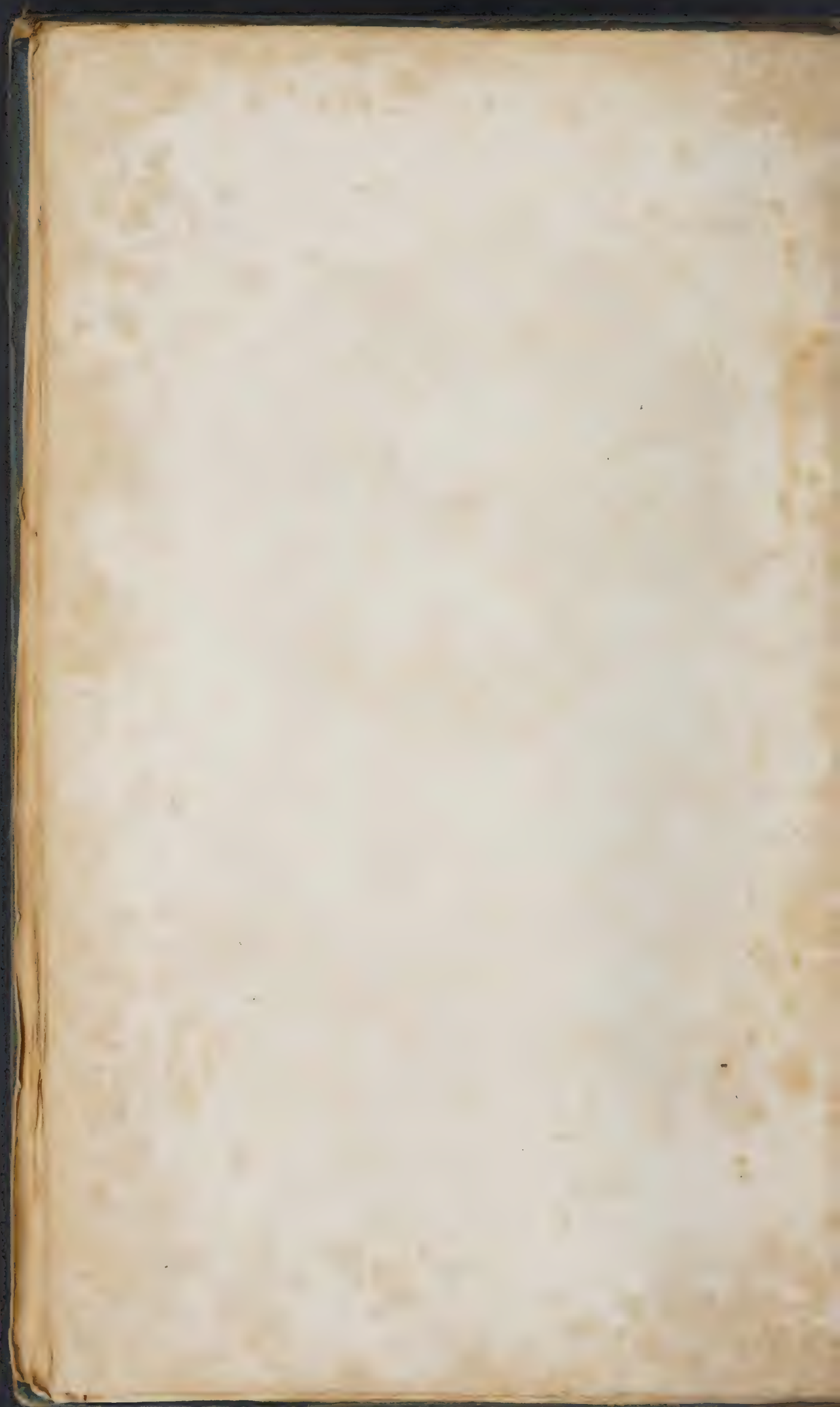
OH FATALE AVANTURE, THOU HAST FULFILL'D
THE VOICES OF MY LAMENT THOU HAST BRING'D
QUA OBSCURE A LACKING FORTUNE TO THE DOOR

1642.

R. B. Hughes

The Earth hath bubbles, as the Water hath, and THIS IS of them."

London: Published by A. Woodfall, in Castle-Street, East 1757.



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